

The background is a complex collage. It features Leonardo da Vinci's Vitruvian Man in the upper left, a large, detailed human eye in the lower right, and a key in the bottom left corner. The overall aesthetic is artistic and historical, with a focus on human anatomy and design.

Designing quality English programs

Prue Greene and Karen Yager

Australian Curriculum Goals

- **Goal 1:**
 - Australian schooling promotes equity and excellence: promote personalised learning that aims to fulfill the diverse capabilities of each young Australian.
- **Goal 2:**
 - All young Australians become:
 - ❖ successful learners
 - ❖ confident and creative individuals
 - ❖ active and informed citizens



Australian Curriculum Expectations

- A **solid foundation** in skills and knowledge on which further learning and adult life can be built.
- **Deep knowledge and skills** enabling advanced learning, ability to create new ideas & translate them into practical applications.
- **General capabilities** that underpin flexible thinking, a **capacity to work with others**, an ability to move across subject disciplines



Australian Curriculum and NSW English Syllabus

Aims+Objectives+Outcomes+Stages+Cross Curricula

- Australian Curriculum content descriptors mandatory and embedded verbatim in the NSW English Syllabus
- Extra content added to fill gaps - what NSW thinks is important for students to learn and do has been added from old syllabus
- Reduced outcomes – ICT now included in Outcome 3 (process) etc – but more learn to/learn abouts


Quality Programming

“The first thing that teachers will need to do is select and organise the essential knowledge, understandings, skills and values from the syllabus around central concepts or ideas...”

Quality teaching in NSW Public Schools

Focus on learning

- What do the students need to learn?
- Why does it matter?
- What do they already know?
- How will they demonstrate learning?
- How will they get there?
- How well do I expect them to do it?

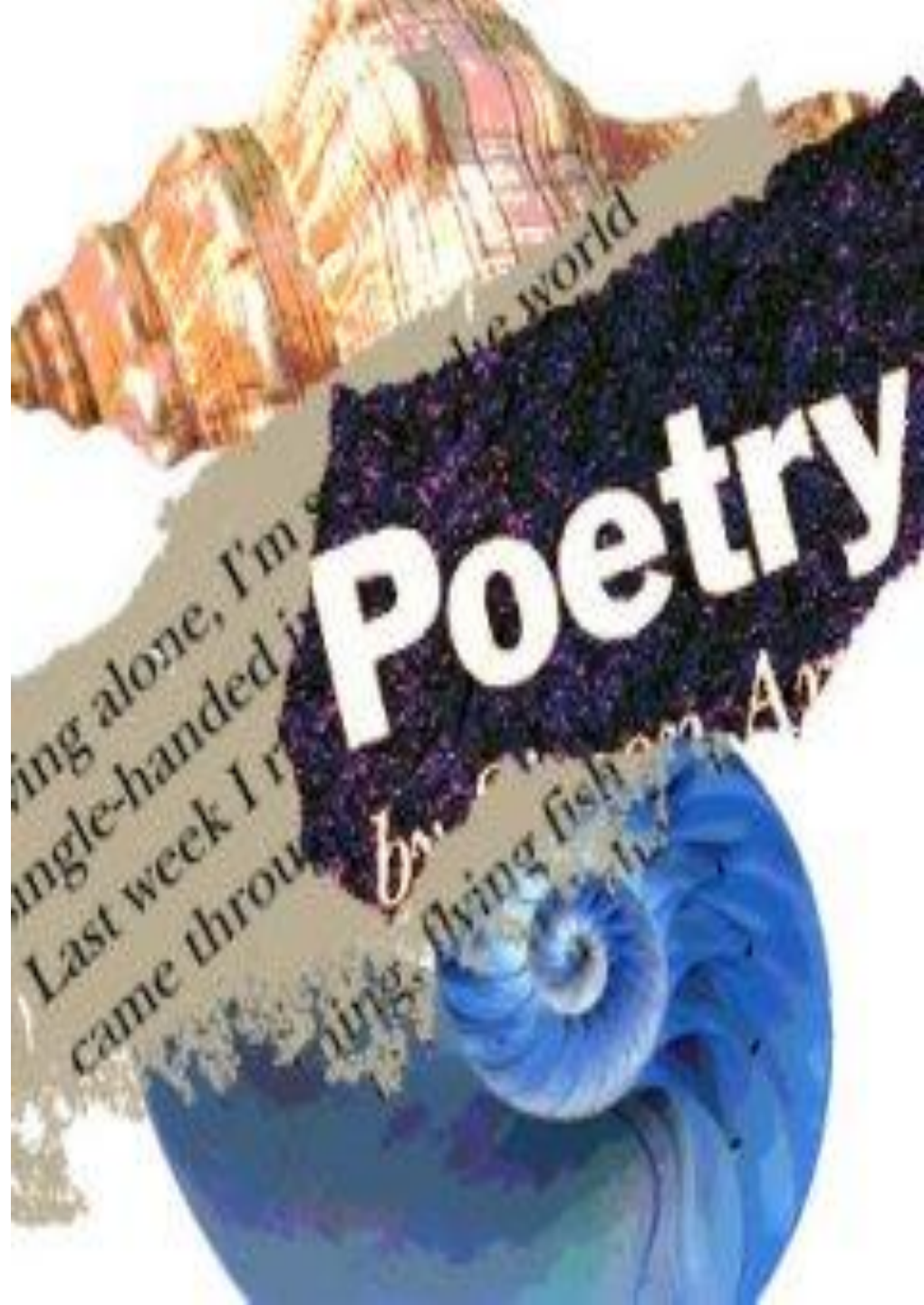
The background is a complex collage. At the top left is a faded version of Leonardo da Vinci's Vitruvian Man. To the right is a large, detailed eye. At the bottom left is a close-up of a metal key. The overall texture is aged and layered.

**How will they
demonstrate learning?
Quality Assessment**

- *'The quality of teaching and learning provision are by far the most salient influences on students' cognitive, affective, and behavioral outcomes of schooling – regardless of their gender or backgrounds' (Rowe, 2003).*
- *'Quality assessment has the greatest potential to improve the learning outcomes of all pupils' (Hattie, 2003; Dinham, 2009).*

Year 9 Poetry

- Brainstorm possible assessment tasks for a unit of work focussed on poetry.
- Ask the question: *‘What do the students need to learn?’*



The Outcomes

- Ask the question what do I want my students to learn by the end of the unit and select the relevant outcomes
- Not too many!
- Take into account the:
 - Continuum of learning
 - Timing of the unit of work
 - Scope and sequence



New syllabus outcomes

Outcome 1

A student engages imaginatively and creatively, critically and interpretively, with experience, information and increasingly complex ideas and arguments to respond to and compose texts in a range of contexts

1.3 Explain the ways in which composers transform ideas and experience into and within texts, including consideration of their insight, imaginative powers and ingenuity

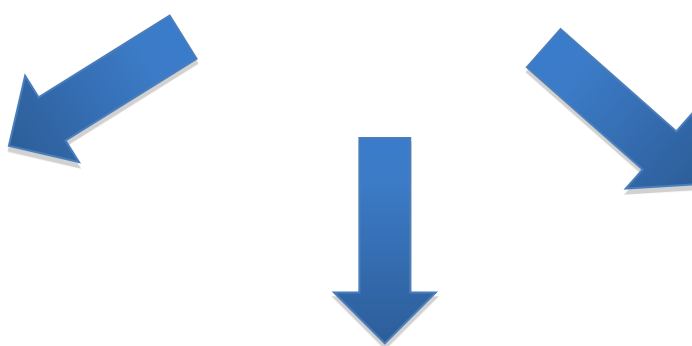
1.4 Students learn to respond to and compose texts that use inference and figurative language, such as symbolism and allusion, in complex and subtle ways

1.8 Students learn to reflect on, extend, endorse or refute others' interpretations of and responses to literature

1.19 Students learn about the ways literary texts are valued for their creativity, originality, beauty and insight

Outcome 4

A student selects and uses language forms and features and structures of texts appropriate to different purposes, audiences and contexts with accuracy, clarity and coherence and describes and explains their effects on meaning



4.6 Students learn to create literary texts with a sustained 'voice' selecting and adapting appropriate text structures, literary devices, language, auditory and visual structures and features for a specific purpose and intended audience

4.7 Compare and evaluate how 'voice' as a literary device can be used in a range of different types of texts such as poetry to evoke particular emotional responses

4.10 Investigate and experiment with the use and effect of extended metaphor, metonymy, allegory, icons, myths and symbolism in texts, for example poetry, short films, graphic novels and plays on similar themes

Syllabus Outcomes

Outcome 5

A student investigates the relationships between and among texts

5.9 Students learn to track and explain the treatment of a common theme or idea in a range of texts in different modes and media

5.10 Students learn to creatively transform a range of different types of texts, including their own, into new imaginative texts experimenting with patterns, representations, intertextuality and appropriations

5.21 Students learn about the patterns of theme, technique, similarities, differences and developments in the texts of specific composers, for example a novelist, poet, filmmaker or dramatist

5.12 Students learn to create literary texts, including hybrid texts, that innovate on aspects of other texts, for example using parody, allusion and appropriation

The Design Approach

“Without designing around provocative questions and big ideas, teaching easily succumbs into an activity - or coverage - orientation without clear priorities.”

Understanding by Design

McTigh and Wiggins ASCD 1999

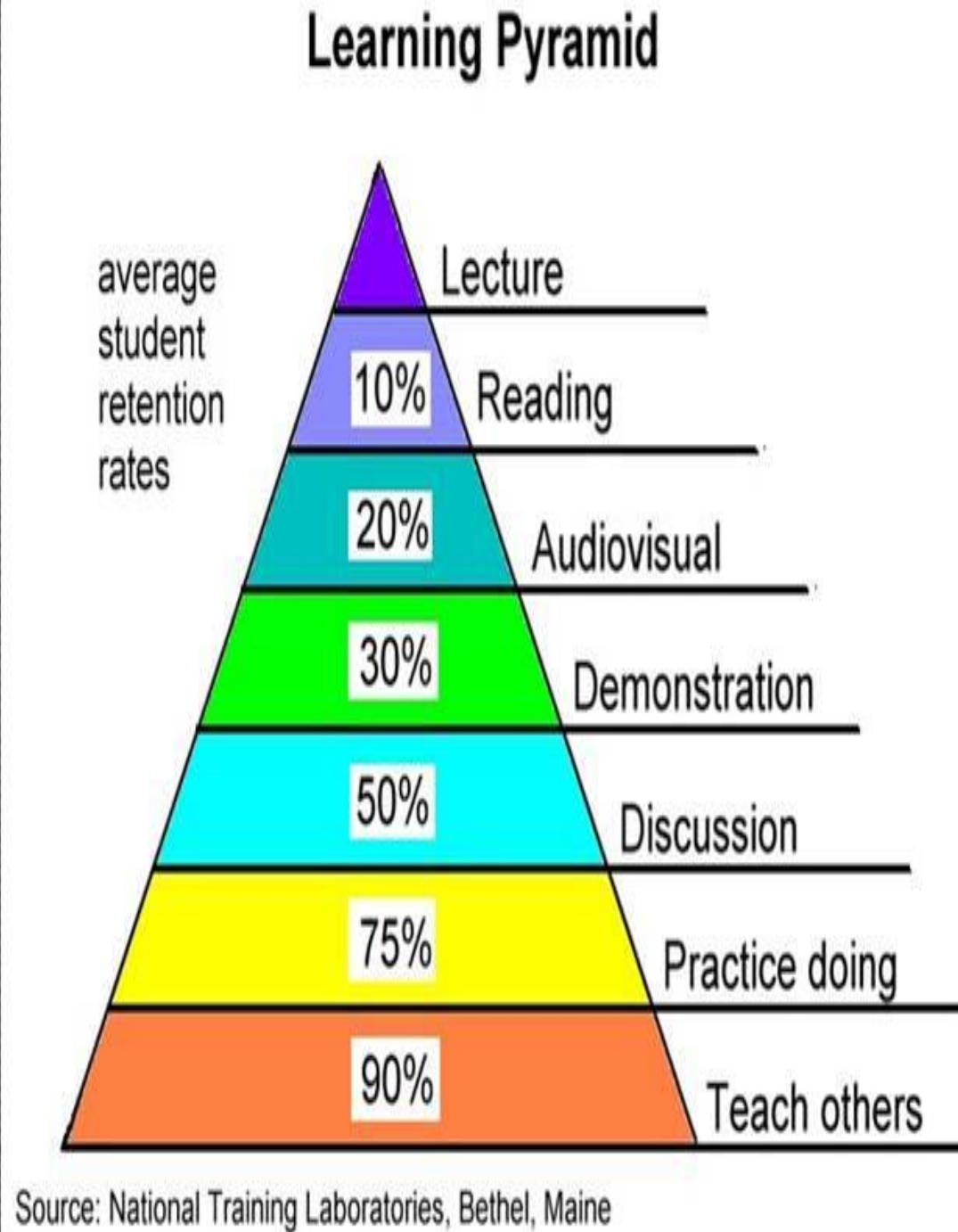
Deep knowledge

- Knowledge is deep when it concerns the central ideas or concepts of the KLA/s and when the knowledge is judged to be crucial to the topic or subject being taught.



Assessment for Deep understanding

- Accurate outcomes
- Key learning ideas
- Nature of the task in a clear and precise rubric
- The verbs!
- Explicit quality criteria
- Marking guidelines reflecting the outcomes being assessed



“Assessment should be first and foremost for the learner’s sake, designed and implemented to provide useful feedback to the learner on worthy tasks to make improved performance and ultimate mastery more likely” (Wiggins, 2006).

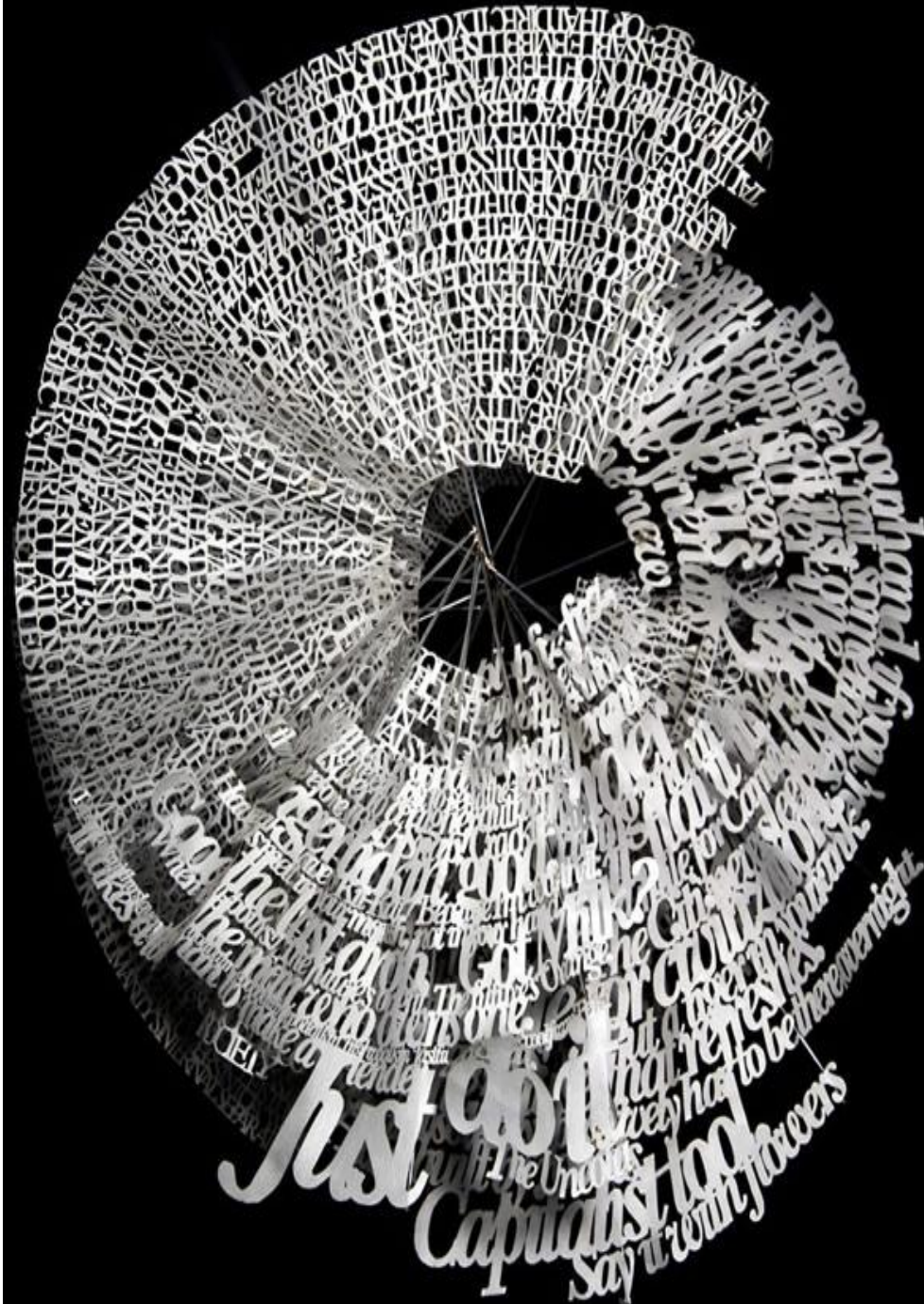
Student Directed

- Invite creativity and ownership
- Choice of presentation mode and form
- A wide range of choices – even a free choice negotiated with the teacher.
- Evaluation and reflection are powerful learning tools



Assessment task

- Choose one of the ideas and design an assessment task using the proforma.
- Identify two to three key ideas.
- Re-ask the question: *'What do the students need to learn.'*



Assessment Task

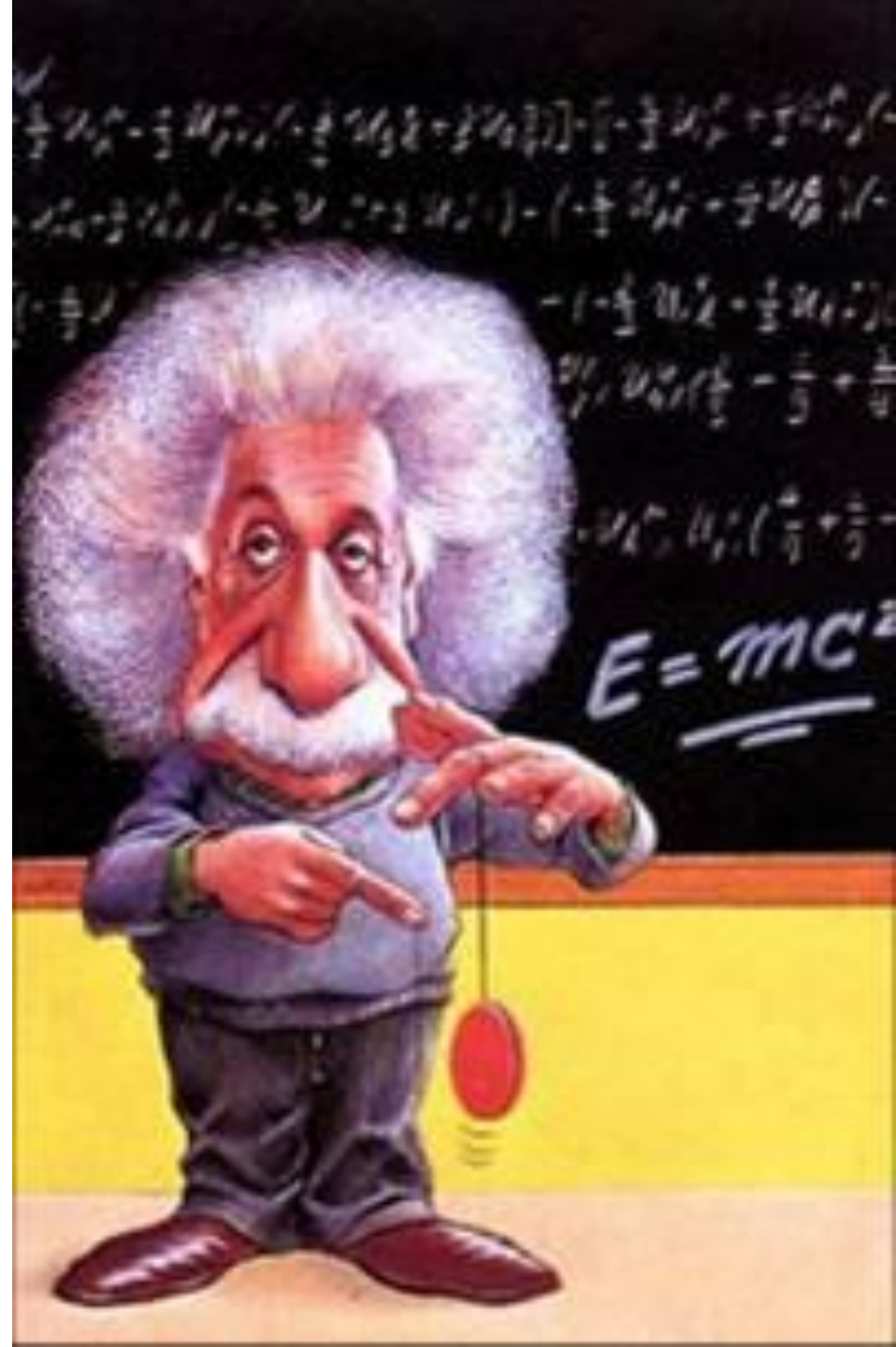
- Identify the concept/s that capture the learning – what are students learning about?
- Identify the essential learning goal or pose a question you want students to be able to answer by the end of the unit of work



The Design Approach

A Concept:

- A significant notion that reflects the core ideas of the content being taught and enables students to comprehend and create meaning



The Conceptual Approach

- A concept/s grounded in the syllabus
- A concept that captures the deep learning that you want students to have by the end of the unit of work
- A concept that is appropriate and relevant for the specified students at that moment in time
- Informed by the continuum of learning
- The concept has significance and endurance

Deep learning: Identification of concept, skills, knowledge and understanding to be assessed



Essential learning goal & key learning ideas



Precision: Data & pre-assessment



Targeted assessment

Formative  Summative



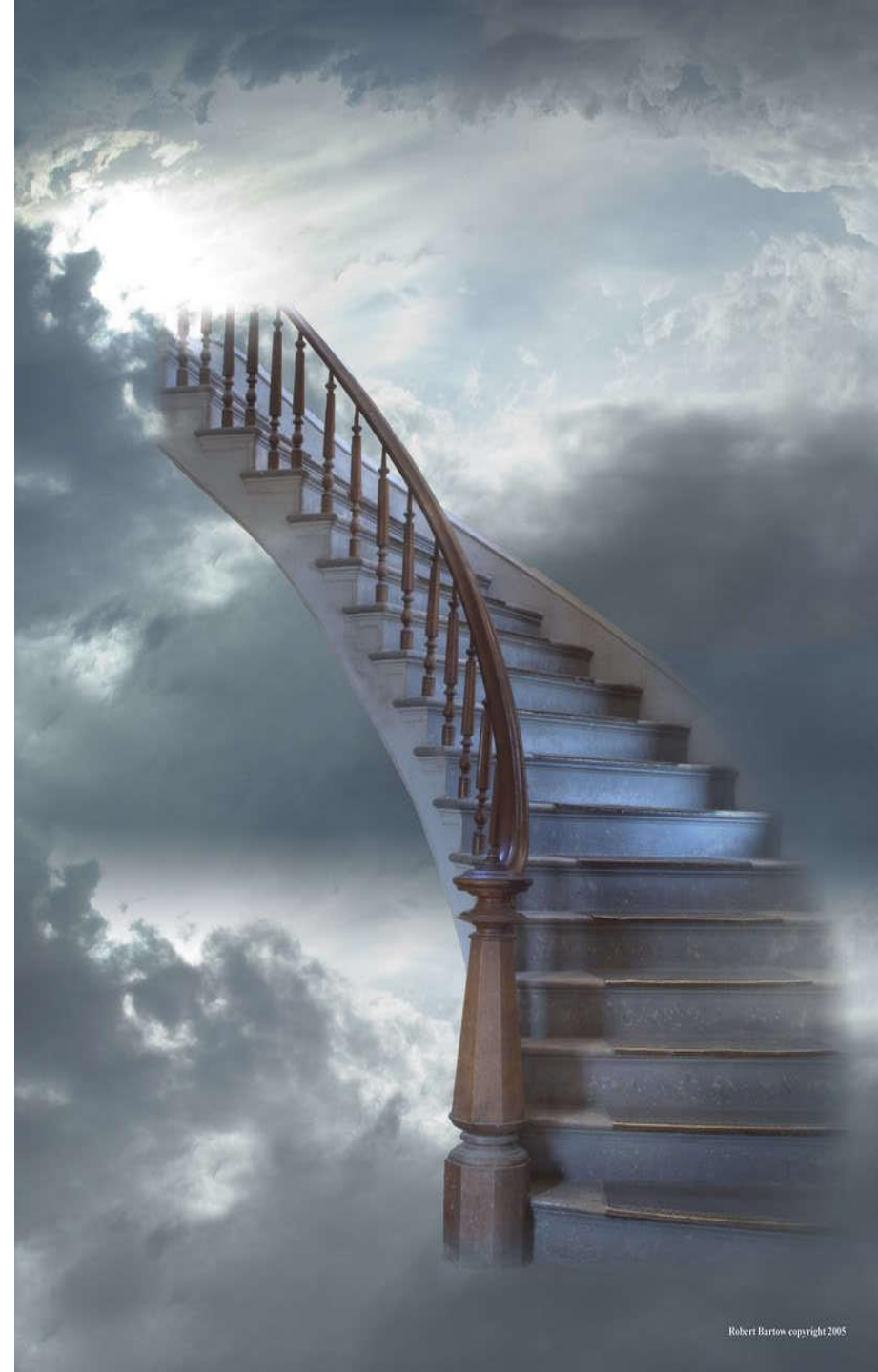
Peer/Self assessment



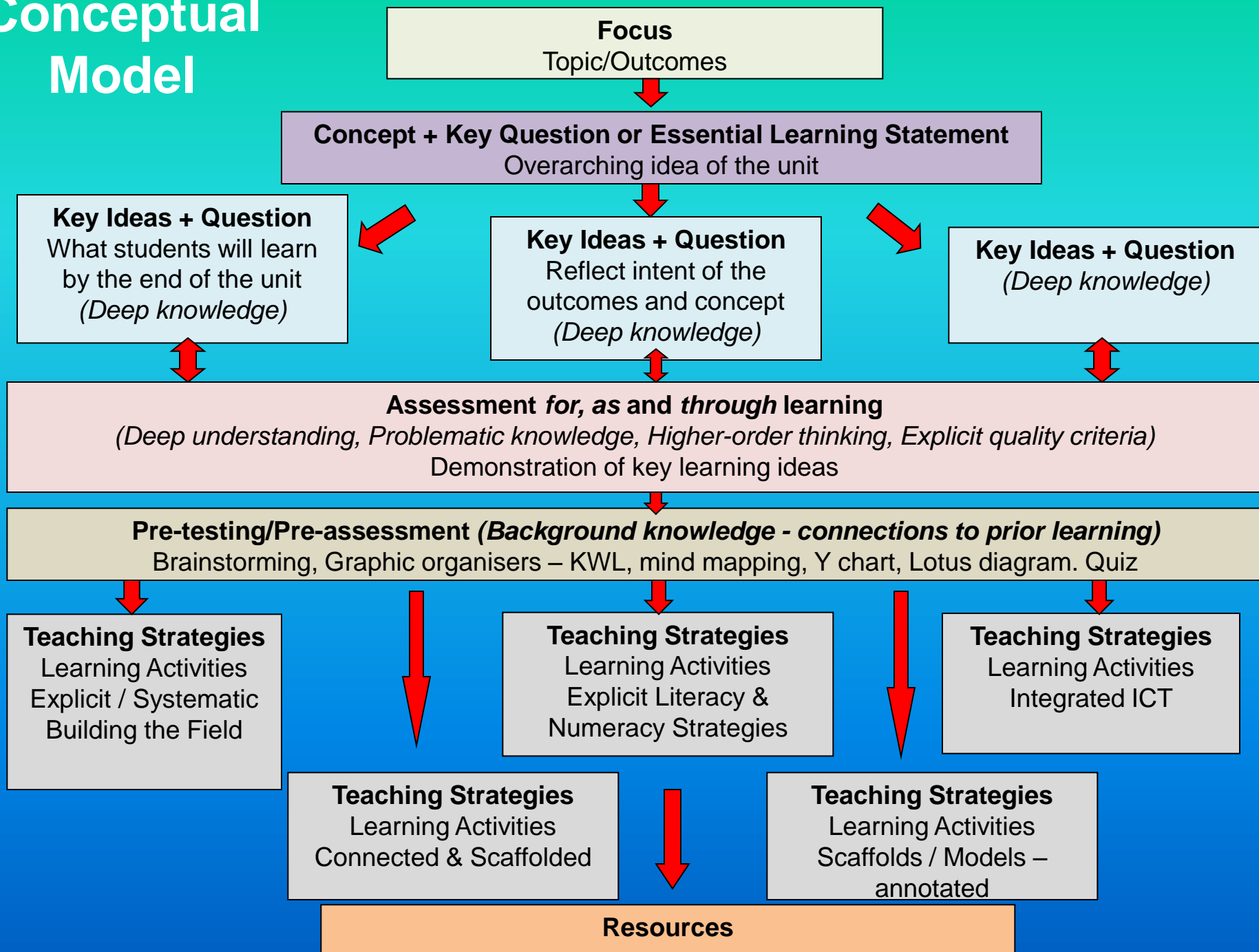
Timely and precise feedback

Assessment Task

- Refine the task
- Share ideas about what learning activities would be needed to develop students' deep learning and understanding so that they could excel in the assessment tasks.



Conceptual Model



Imagery

- **Essential Learning Goal:** Students to appreciate why and how imagery has been crafted in writing.
- **Overarching Question:** How and why do you enrich writing through imagery?
- **Outcomes:** 1, 2, 3 & 4

2009

Stage 5 English: Imagery



Imagery

Key Learning Ideas:

- The power of language to create evocative images
- How writers craft and use imagery to convey meaning and provoke feelings
- How technology can be used to enhance the meaning of a text

2009

Stage 5 English: Imagery



Imagery

Assessment:

- Composing original text featuring imagery and at least two haikus in any medium of production
- Evaluation of the use of imagery and the intended meaning





The force of our tidal current exhumes all in its wake,
and I batter down the final door to this humble habitat
of a once-sparse existence.

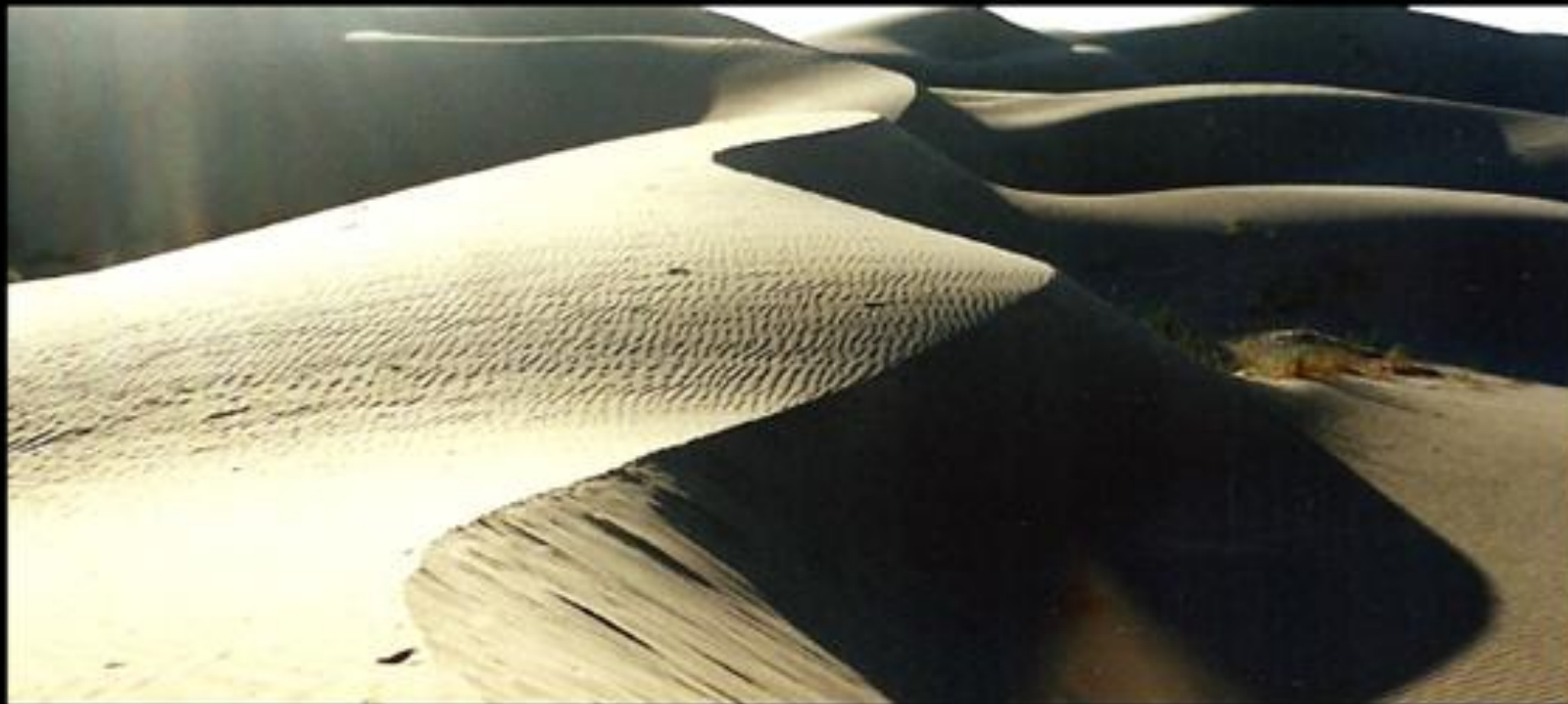
I gasp for precious breath as the drowning sound of
silence pulls me deeper into it's airless void.

My eyelids blink, a camera's shutter, intent on
capturing various angles of the scene, reporting details
to a brain too young and unprepared to absorb the
horrific content of the news.

Stark reality slowly seeps into the crevices of my
mind...

Awash in blood and gore before me, the disfigured
remains of a young family.

Reduced to mere detritus spewed out in the wake of
our flawed and futile mission.



I surface to find I am cast adrift. With newborn ears, I hear the cold and callous chatter of voices indifferent and unmoved by the carnage.

Dazed, I drift away from their mocking brutality, leaving them to scavenge through the meager belongings of a family devoured by man's cruel nature.

I'm just a boy.

A warm zephyr gently embraces me, whispering promises to carry me home, to carry me back into the safe arms of my childhood innocence.

I willingly accept the offer, and float away into night.

**The unknown; a place of
Uncertainty and
ignorance,
Sleeps, silently in wait.**

**As it changes into
What is known, it is free
from it's
State of comatose.**



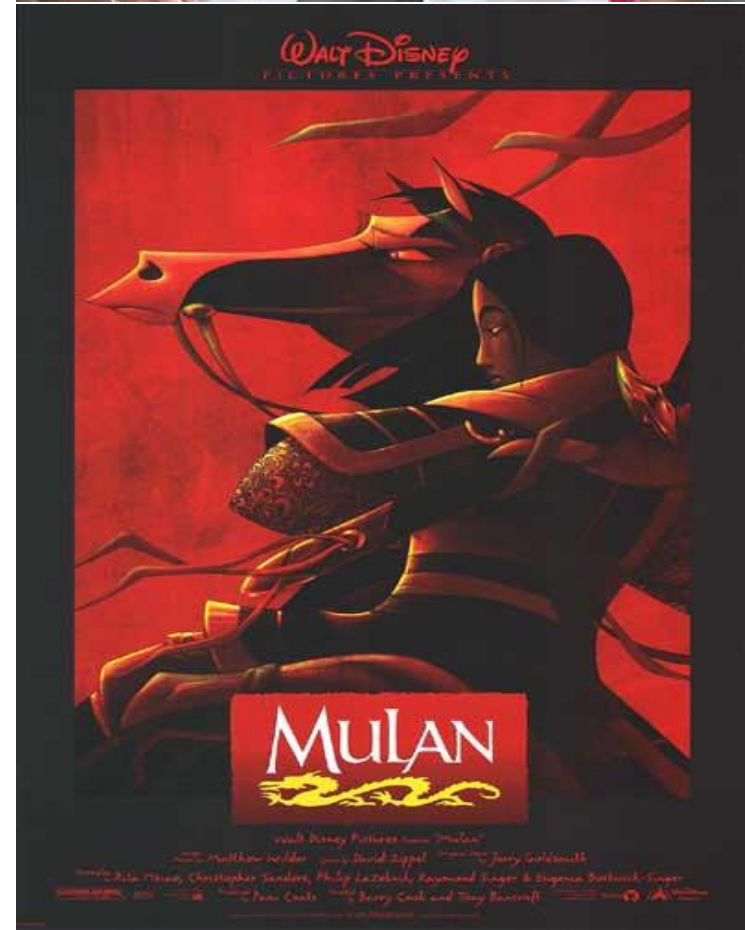
Personal Reflection: 'War'

The short story 'War' attempts to provoke the reader into exploring the devastating widespread, and often unseen, consequences of war and violence. Emotionally, I hope the reader can briefly walk in the uncomfortable boots of a young soldier, who must confront moral dilemmas and suffer psychological trauma. The speaker is perpetually out of his depth, as he is situated in an environment that is unknown, uncertain, and has no previous experience to draw from. We can imagine the confusion and overwhelming sensory overload when we are out of our normal routines and culture, and must navigate new sounds, sights, smells, and tastes foreign to our own. The use of emotive language, imagery, and figurative language techniques are used to tap into similar feelings and emotions during the protagonist's constant struggle with his surroundings and state of mind.

The story, War, opens with the soldier and his unit battling to overcome the harsh environment that pose a risk to their physical health. Nature's extremes are personified. 'ferocious wave of sand and smoke' and a 'voracious beast of destruction' are two early examples of the extended metaphor, attributing animal characteristics to natural events. The relationship between two contrasting environments also acts as a motif of the ocean, recurring throughout the course of the story. Sibilance used is intended to make the reader feel discomfort, mirroring the state of the speaker. As with water, the "wave" sucks the lungs empty and then floods them with their matter – a sense of drowning, that hopefully the reader can relate to at some level.

Representation

- **Stage 5 :** Representations of gender through a range of texts
- **Concept:** Representation
- **Question:** How and why is gender constructed through texts?
- **Key Learning Ideas:**
 - How and why cultural perspectives shapes representation of gender
 - How language features are used to represent gender
- **Assessment Task:** Original text in any medium of production focussed on gender.



Cultural Perspectives

- **Stage 5 : Anime**
- **Concept:** Cultural Perspectives
- **Question:** How significant is cultural context in shaping our perspectives and our use of textual features?
- **Key Learning Ideas:**
 - How cultural context shapes perspectives and ideas in texts
 - How filmic techniques in anime convey cultural perspectives
- **Assessment Task:** A short film or storyboard that reflects a cultural perspective.



Contextualisation

- **Stage 6 : Module A: ELECTIVE 2: TEXTS IN TIME**
- **Outcomes:** 1, 2, 2A, 4, 10
- **Concept:** Contextualisation
- **Question:** How have the social, historical and cultural context of both texts impacted on the crafting of the texts, the content, the different perspectives and your own reception of the texts?
- **Key Learning Ideas:**
 - The explicit connection between context and its impact on the meaning
 - How texts are products of their time, dealing with issues that arise from the events, attitudes and values of the period they were composed
 - How the treatment of similar content in both texts that are composed different times and contexts may reflect changing values and perspectives



Quality Programming

- Holistic and conceptual programming embedded in syllabus content, knowledge and skills focused on deep knowledge and deep understanding
- Distillation from syllabus to the concept to key learning ideas to assessment to explicit teaching and learning strategies
- Integrated assessment *of, for, through* and *as* learning – *backward mapping*
- Explicit teaching strategies informed by ongoing data
- Technology for learning

“It is about learning to learn, about becoming independent thinkers and learners. It is about problem solving, team-work, knowledge of the world, adaptability, and comfort in a global system of technologies, conflict and complexity. It is about the joy of learning and the pleasure of productivity of using one’s learning in all facets of work and life pursuits” (2006, Fullan, Hill and Crevola, Breakthrough).

Sites to Share

- **Wikispace:**
- <http://connectivity2011.wikispaces.com/>
- **Wordpress:**
- <http://karenygr.wordpress.com/2010/06/18/hsc-paper-2-presentations/>